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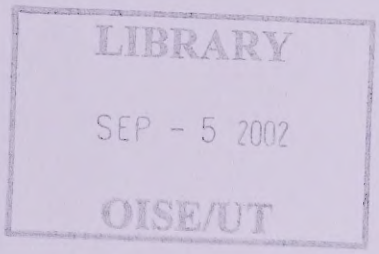
Course Profiles

blic District School Board Writing Partnership

English



Course Profile

The Writer's Craft

Grade 12
University Preparation
EWC4U

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2002

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Acknowledgments

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a4752910

Course Overview
The Writer's Craft, EWC4U, Grade 12, University Preparation

Curriculum Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: English, EWC3U Grade 11, University Preparation

Course Description

This course emphasizes knowledge and skills related to the craft of writing. Students analyse models of effective writing; use a workshop approach to produce a range of works; identify and use techniques required for specialized forms of writing; and identify effective ways to improve the quality of their writing. They also complete a major paper as part of a creative or analytical independent study project and investigate opportunities for publication and for writing careers.

Course Notes

Writing is a both an analytical and a creative act. The Writer's Craft Course Profile assumes a highly integrative teaching/learning classroom in which the teacher works as coach and mentor to apprentice writers in a range of writing contexts. The course is divided into six separate units; however, like the writing process itself, the units are integrative and recursive in processes and development. Unit 1, Words, Words, Words, provides foundational concepts, skills and writers' tools from which students will build a repertoire of skills, knowledge, and understandings specific to the craft of writing. While each unit has a core content focus, students should also have the opportunity to demonstrate achievement of expectations through a range of writing forms. Consistent with the course expectations, particular attention is to be directed toward opportunities for independent study and the investigation of publishing and writing careers. Within any given unit, students should find opportunity to focus on particular areas of personal or career interest. A student introduction to the Writer's Craft course (Appendix 0.1) can be found in the overview appendices.

A strong workshop environment should be established early in the course: writer's journals, work logs, and reading groups provide ongoing development tools for the students and important tracking implements for the mentor-teacher. Students should be encouraged to maintain a journal, both in and out of class, to record inspirations, observations, fragments of ideas, quotes from readings, images and any additional artifacts which may contribute to their personal development as writers. An explanation of the writer's journal, Keeping a Writer's Journal (Appendix 0.2), has been included as an appendix to this Course Overview. Considerable time must be set aside for in-class writing, idea building, peer conferencing, and small group investigation as well as for whole class and independent learning. A process portfolio, which compiles both in process and completed work, is an excellent learning and assessment tool that should be established early in the course and maintained throughout the course of study.

The *Magnum Opus* portfolio, suggested as the culminating activity for this course, allows students to demonstrate both the achievement of course expectations and individual development of the craft over time. It is expected that research and writing conducted during each unit will help students to make decisions regarding their *Magnum Opus* and build a range of writing samples in their process portfolio. An evaluation rubric for the *Magnum Opus* has been included with the course overview (Appendix 0.3).

Teachers should be sensitive to the personal nature of writing and support students in avoiding disclosure and discussion of sensitive issues. It is important to outline acceptable parameters for writing including avoidance of sexist, racist, violent and inappropriate topics and language.

Remind students of teachers' legal obligation to report illegal activities disclosed in writing.

Teachers should discuss safe and acceptable Internet use policies as they apply to the school and the school board with the class.

Units: Titles and Time

Unit 1	Words, Words, Words	16 hours
Unit 2	The Writer and the Craft	15 hours
Unit 3	Writing for Media	17 hours
Unit 4	Writing for Young Adults	23 hours
* Unit 5	Writing for Specialized Audiences	20 hours
Unit 6	The Magnum Opus	19 hours

* This unit is fully developed in the Course Profile.

Unit Overviews

Unit 1: Words, Words, Words

Time: 16 hours

Unit Description

This introductory unit establishes foundational course components and key writing skills in order to build a reflective community of writers and foster constructive dialogue in the classroom. Following from the assumption that words are the writer's primary tools, students analyse forms and effects of language and diction. Samples from a range of passages are examined while students respond to and experiment with language for effect and purpose. For example, students can practise identifying and using persuasive language, reading for bias, using figurative language, extended metaphor or allegory, and changing register. Dialect, colloquial language, issues of language and gender, as well as the dynamic nature of English should be considered with attention to their importance to the writer and reader.

Unit Overview Chart

Activity/Time	Learning Expectations	Assessment Categories	Focus
1.1 The Writer's Desk 3 hours (ongoing)	PW1.05	Knowledge/ Understanding	Students establish course components and management tools: writer's journal, work diary, conference procedures, editing/reading group structures.
1.2 The Writer's Voice 2 hours	PW1.02 PW1.07	Knowledge/ Understanding	Students write a creative response to the opening line: "Writing is _____" to explain the writing process through an extended metaphor, e.g., "Writing is a Contact Sport"; " Writing is a Dance."
1.3 Writer's Words S'Up? 2 hours	PW1.06 IW1.03	Thinking/ Inquiry Communication	Students compile a glossary of pop culture vocabulary and phrases and investigate their origins and meanings.
1.4 You Talking to Me? 1.5 hours	IWV.02 IW1.01 IW1.03	Thinking/ Inquiry Communication	Students read and respond to samples of standard and non-standard usage to assess purpose and effectiveness in context.

Activity/Time	Learning Expectations	Assessment Categories	Focus
1.5 Then… and Now 2.5 hours	IW1.01 IW1.02	Thinking/ Inquiry Communication	Students compare two passages of famous texts, one modern and one at least 100 years old, e.g., *Frankenstein*, and a recently written novel award winner or two poems; in groups students compare and contrast use of language, purposes, audience expectations.
1.6 Language and Power 2 hours	IW1.03	Knowledge/ Understanding Thinking/Inquiry Communication	Students critique selected reading for bias and/or persuasive purposes.
1.7 Famous Forms and Voices 3 hours	IW1.01 IWV.01 PW1.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Students write responses to selected samples of at least three "classic" poems: e.g., a Shakespearean sonnet, a ballad, an ode. Students write in one of the forms studied.

Unit 2: The Writer and the Craft

Time: 15 hours

Unit Description

Students examine models and practise writing strategies using a range of selected published samples. This activity helps students to establish a personal "idea bank", process portfolio, journal, and peer conferencing skills which will continue to develop throughout the course. A range of short, highly focused writing opportunities as well as carefully selected reading samples should provide students with clear reference points for further study. Applications of writer's guides, styles manuals, dictionaries and thesauri should be included in the teaching of this unit.

Unit Overview Chart

Activity/Time	Learning Expectations	Assessment Categories	Focus
2.1 Voice 3 hours	IWV.01 IW1.03	Communication Application	Students write monologues using: a) personal voice; b) created voice.
2.2 Form and Organization 2 hours	IWV.01 IW1.01	Knowledge/ Understanding Application Communication	Students write in a variety of forms from picture prompts and organizational frameworks, e.g., a chronological story, a news report pyramid, a description spatially organized from left to right.
2.3 Diction and Tone 2.5 hours	IWV.01 PW1.01 PW1.08	Thinking/Inquiry Knowledge/ Understanding	Students interpret a poem through performance emphasizing diction, tone and technique.
2.4 Technique 1.5 hours	IWV.01 IW1.02 IW1.03	Knowledge/ Understanding	Students select and assess various techniques as they are used in print advertisements.

Activity/Time	Learning Expectations	Assessment Categories	Focus
2.5 The Writer's Room 3 hours	IWV.02 IW2.02 PW1.02	Knowledge/ Understanding Thinking/Inquiry Communication	Students read selected "notes on the craft" from published writers and apply advice to generate ideas for writing and reflection/response.
2.6 The Writer and the World 3 hours	IW2.02	Knowledge/ Understanding Thinking/Inquiry	Students read and respond to selected non-fiction writings from writers around the world.

Unit 3: Writing for the Media

Time: 17 hours

Unit Description

In this unit, students select and examine one current political event or social issue as presented in various media forms. Students produce a variety of pieces of writing, e.g., newspaper editorial, radio interview script, newscast, and magazine article, focusing on their chosen issue. Students select one piece for final publication and prepare a rationale of why the particular publication medium chosen is the most suitable for the chosen topic. In addition, students examine how poetry is represented in music lyrics for media production.

Unit Overview Chart

Activity/ Time	Learning Expectations	Assessment Categories	Focus
3.1 Poetry in Song 2.5 hours	IW1.01 IW1.03 PWV.02	Thinking/ Inquiry Application	The class discusses the similarities and differences between poetry written for print media and music lyrics. Students examine how purpose and audience impact form. Students critique one particular song or poem in terms of its adaptability and suitability to another form, e.g., a poem into a song, a song into a printed poem.
3.2 It's Not all Black and White 2.5 hours	PW1.03 IWV.01 IW1.01	Thinking/ Inquiry Communication	Students analyse three different newspapers' coverage of a similar story. Students create an editorial or news article based on individual student's selected topic.
3.3 Turn on the Tube 3 hours	PW1.05 PW1.08 IW1.03	Communication Application	Students create a 2-minute single speaker newscast to address their chosen issue.
3.4 Going Glossy 6 hours	PW1.05 PW1.10 PW1.11	Knowledge/ Understanding Communication	Students write an in-depth magazine article on a selected issue, either informational or interpretive.

Activity/ Time	Learning Expectations	Assessment Categories	Focus
3.5 What Works Best? 3 hours	IW2.01 PW2.03 PW1.04 PW1.07	Thinking/ Inquiry Application	The class listens to a panel discussion of media writers. Students prepare a rationale and piece for final publication.

Unit 4: Writing for Young Adults

Time: 23 hours

Unit Description

This unit emphasizes research skills and the application of a range of writing techniques in frequent, brief activities. A survey of genre is provided with specific application to writing for young people. Students are encouraged to research their own favourite texts and authors with a view to close examination of writing techniques, skills and process for a specific market audience. It is expected that research conducted during this unit will help students to make decisions regarding their *Magnum Opus* (Unit 6) and build a range of writing samples in their developing course portfolio.

The research components of the activities listed may be integrated throughout the unit in order to provide time for students to conduct thorough research and to share their findings with their classmates.

Unit Overview Chart

Activity/Time	Learning Expectations	Assessment Categories	Focus
4.1 Authoring for Young People 5 hours	PW1.06 IW2.01 IW1.02	Knowledge/ Understanding Thinking/Inquiry	Groups present a specific strategy/convention for young people's literature.
4.2 Poetry Works 4 hours	IW1.02 IW1.03 PW1.06	Application Communication	Students apply their knowledge of poetry from Unit 2 to the writing of a poem for a teen audience.
4.3 Make Me Laugh! 4 hours	IWV.02 IW1.03 IWV.01	Thinking/Inquiry Communication	Students research basic elements of humour and analyse samples from selected comic authors for teens.
4.4 Children's Drama 5 hours	IWV.02 IW1.02	Thinking/Inquiry Application Communication	Students research elements of drama writing using selected samples. Students write and perform a short sketch, dialogue, or cartoon script.
4.5 The Art of the Tale 5 hours	IWV.02 PW1.07 IW2.02	Knowledge/ Understanding Communication Thinking/Inquiry	Students research basic elements of structuring narrative with specific attention to conventions for the selected audience. Students write a critique of one selected text.

* **Note:** While this outline addresses a particular form, teachers may wish to consider alternatives using a similar organizational structure.

Unit 5: Writing for Specialized Audiences

Time: 20 hours

Unit Description

A variety of writing tasks include both assigned and student-selected topics for a range of specialized audiences including academic, business/technical, and creative communities. Particular attention is paid to the application of research in careers in writing and publishing. The written speech and its related conventions as well as the conventions for a business or technical audience are also examined. Students investigate emerging conventions of web-based writing, and work in collaborative groups to investigate the writing of one emerging writer or form, e.g., the hypertext novel, multimedia text. Since this unit involves the use of technology and the Internet, teachers are reminded to review school- and board-based guidelines for safe Internet use.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
5.1 Writing for Writers 3 hours	IW2.01 IW2.02 IW2.03	Knowledge/Understanding Thinking/Inquiry Communication Application	Based on prior research/investigation, students write a short essay to young writers outlining "key advice" for the field.
5.2 Writing For Business 5 hours	PW1.11 PW1.12 PW1.07 PW1.11	Knowledge/Understanding Thinking/Inquiry Communication Application	Students design a business proposal to attract potential investors for a local publishing company.
5.3 Writing for the Listener 3 hours	PWV.01 PW1.02 PW1.07	Communication Application	Students write a speech for a social advocacy group.
5.4 Writing for the Cyber Eye 4 hours	PW1.05 PW1.12	Knowledge/Understanding Communication Thinking/Inquiry Application	Students, in groups, develop evaluation criteria and assess a website.
5.5 Writing for the Radical Eye 5 hours	PW1.12 PW1.02 PW1.06 IW2.03	Knowledge/Understanding Thinking/Inquiry Communication	In groups, students investigate the work of one non-traditional author, either in print or via a web-based environment. Groups "jigsaw" and report results of inquiry.

Unit 6: Magnum Opus

Time: 19 hours

Unit Description

In the independent study, the *Magnum Opus*, will be developed from the students' process portfolio and selections representing at least three writing forms from assigned and self-selected tasks. The *Magnum Opus* might be: a collection of poetry, a major short story, a series of essays, a magazine/set of journalistic pieces, a stage play, an outline for a screenplay, or a novel in progress. The *Magnum Opus* will emphasize students' assessment of their "best work" as accumulated near the end of the course and will culminate in an independent study paper. Particular attention to revising, editing, and publishing to wider audiences is expected during this unit. Collaborative workshops emphasizing peer and self-assessment as well as refining correct and effective language structures and conventions are included. The final portfolio presentation is designed to be used as part of the final assessment for this course.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
6.1 Exploring 3 hours	PW1.01 PW1.04 PW1.02	Knowledge/ Understanding Thinking/Inquiry Communication Application	Students use research and reflection criteria to identify from their process portfolio "best pieces" representing at least three writing forms for final publication. Students defend selections to collaborative writing groups/teacher and generate questions, issues for development of pieces.
6.2 Designing 6 hours	PW1.02 PW1.06 PW2.03 PW1.04	Knowledge/ Understanding Thinking/Inquiry Communication Application	Students use research criteria, identify audience(s), select genre, "target" market/ publishing/career opportunities. Students reflect/self-assess and participate in peer and teacher conferences
6.3 Refining 5 hours	PW1.07 PW1.08 PW2.01 PW2.02 PW2.04	Knowledge/ Understanding Thinking/Inquiry Communication Application	In small groups and in pairs, students revise and edit selected pieces and design and present "hot spots" language and grammar sessions to peers.
6.4 Publishing 3 hours	PWV.02 PW1.09 PW1.10 PW1.11 PW2.01 PW1.04	Thinking/Inquiry Communication Application	Students publish selected pieces for a defined target audience. Students include final written self-assessment of the writer's journey and final products. Students produce a major polished work such as a one-act play, a "first issue" magazine proposal, a technical writing product or another related major work developed as an independent study.
6.5 Portfolio Presentation 2 hours	PW1.01 PWV.02	Communication Thinking/Inquiry	Students present their portfolio and independent study with reference to at least three forms.

Teaching/Learning Strategies

Students enrolled in the Grade 12 University Writer's Craft (EWC4U) course have successfully completed Grade 11 University English (ENG3U). The teacher needs to select materials and resources which challenge students and reflect the students' interests and needs. The writing workshop provides the foundational structure which informs the course: the teacher must build into all assignments and activities opportunities for a range of expressions of the craft.

The Writer's Workshop

As much as possible, the classroom environment of a writer's craft course should reflect the concepts of a guild or craft community that fosters dialogue and collaboration among members of the class as important components of the learning environment. Early in the course, the teacher should provide frequent and varied opportunities for low-risk writing, speaking and listening, freewriting, timed writing, response writing, collaborative writing, individual and whole class brainstorming or idea generating. An idea bank or folder should be established by all students in the class and maintained throughout the year. The teacher should provide opportunities for ideas to be shared, exchanged, and assessed in a safe and encouraging environment. The teacher should write frequently with and for students. One of the exciting things about writer's craft as a form is that it is an equal opportunity learning environment. Students may indeed surpass both the expectations and the skill level of their mentors.

A process portfolio must be established early in the course in order to help students organize and maintain their ideas and their works in progress.

Whole Class Activities

In whole class activities such as direct instruction, Socratic lessons, and review, the teacher should explicitly teach and model the required skills for writing. For example, the teacher should establish standards for analysis of text and use of critical evidence to support interpretations. The teacher should model clear, coherent, and organized communication as well as exemplary application of language conventions. In Writers' Craft, in particular, the teacher should also model works in progress, personal strategies for generating ideas, asking questions, and self-evaluation.

Other whole class activities such as field trips, guest speakers, and video presentations provide opportunities for students to relate the concepts and skills they develop in the course to life beyond the classroom. Readings by local authors and field trips to local theatres and to the settings of literary works nourish the imagination and contribute to the appreciation of both literature in general and the various contributions of writers in the community.

Students need to gain knowledge of and respect for diverse points of view, to understand the influence of culture and experience on perspective and thought, and to write for a wide range of purposes and audiences.

Small Group Activities

Students should work regularly with writing partners and in small collaborative groups. Students explore ideas, clarify their thinking, and gain insight and knowledge when they work together to solve a real problem or to reach a mutual goal. Most teachers find that the best number of students in a small group is between two and five. Students may work in groups for the purposes of:

- pre-writing activities, such as brainstorming, webbing, or listing;
- drafting;
- conference partners;
- revision and editing groups;
- co-authoring;
- dramatic readings and performances;
- research partners or workstation groups;

- focus groups for analysis;
- panels, debates, and round table discussions;
- oral reports and presentations;
- reading conferences and book talks;
- portfolio presentations;
- oral reading groups for poetry and drama;
- response groups for informal discussion.

Individual Activities

While collaboration and guild community dialogue are essential for the developing writer, it is understood that extended periods of time will be spent by the students engaged in individual writing activities. The teacher should provide opportunities for both private and shared reflective writing using formats such as writer's journals, and work logs. These, combined with the process portfolio, will form the core of the student's work and will reflect the individual student's progress over time. The activities in this Course Profile provide opportunities for students to demonstrate learning in diverse ways while meeting the course expectations.

The teacher plays an important role in supporting these activities through the provision of ongoing feedback to the students, both orally and in writing. This individual support provides opportunities for remediation, consolidation, and enrichment.

Teachers are encouraged to include individual activities, such as the following, in the course:

- Thought webs, idea mapping, brainstorming;
- Freewriting and timed writing;
- Skeletal plans and frameworks for writing pieces;
- Unfinished pieces;
- Notes and reflections on personal reading;
- Formal critiques of professional writers' works;
- Independent research assignments;
- Portfolios;
- Oral presentations;
- Dramatic monologues;
- Tests, quizzes;
- Homework assignments;
- Student-teacher conferences;
- Study of professional writers' work copies;
- Peer conferences.

Assessment & Evaluation of Student Achievement

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay and/or other methods of evaluation.

The process portfolio will track student growth during the course. Self-assessment is an important learning skill for students in the senior division and will be used frequently along with peer and teacher assessment throughout the course.

For the completed unit provided with this profile, a rubric is included for the major task. Additional assessments should be selected to ensure consistency with the requirements outlined in the *Grades 9 to 12, Program Planning and Assessment, 2000* policy document. Assessment tasks should cluster relevant and meaningful expectations; assessment tools and strategies should inform curriculum planning as well as student progress.

In order to ensure that assessment and evaluation are valid, reliable, and lead to the improvement of student learning, English teachers must use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based on the four broad categories and descriptions in the Achievement Chart for English;
- are varied in nature, administered over a period of time, and designed to provide students with the opportunity to demonstrate the full range of their learning;
- maintain a balance among all four categories of the Achievement Chart;
- are appropriate for the learning activities used, the purpose of instruction, and the needs and experiences of students;
- are fair to all students;
- accommodate the needs of exceptional students, consistent with the strategies outlined in their Individual Education Plans;
- ensure that students are given clear directions for improvement;
- promote students' ability to assess their own learning and to set specific goals;
- include the use of samples of students' work that provide evidence of their achievement;
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

Teachers of Writer's Craft should employ a wide variety of assessment strategies including: teacher observations, oral presentations, interviews, essays, reports, letters, tests and quizzes, performance tasks, portfolios, self-assessment, peer assessment, journals, media works, and checklists. Many of these assessments can be used for formative assessment by providing students with opportunities for resubmission after they have worked to improve their product, by using self- and peer assessment to help them improve their work, and by using group tasks. However, summative evaluation is the responsibility of the teacher and should be based on individual student performance. Group tasks should allow for individual accountability.

Each unit provides opportunities for students to write in a range of forms for various purposes and audiences. At the end of each unit, students use self-, peer and teacher assessment to select one piece of writing to be submitted in final polished form. As much as possible, teachers of writer's craft should design major tasks to reflect real-life applications such as publishers, writers' markets, postsecondary audiences, and members of the reading public.

Accommodations

Teachers should consult individual student's IEPs for specific direction on accommodation for individuals.

Teachers may make the following accommodations as needed:

- providing audio/Braille versions of print resources;
- informal and formal partnerships with university writing centers
- in-school publishing
- community writing for service organizations and newspapers
- writer's markets
- on-line publishing
- mentoring with local writers

Appendices

Appendix 0.1 – Welcome to the Writer's Craft
Appendix 0.2 – Keeping a Writer's Journal
Appendix 0.3 – Evaluation Rubric for the Magnum Opus

Resources

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for students' use from printed publications, teachers need to ensure that their board has a CANCOPY licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence form an authorized distributor, e.g., Audio Cine Films Inc. Teachers are also reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

Print Resources

Bailey, R, W. Burns, L. Denstaedt, C. Needham, and N. Ryan. *The Creative Writer's Craft.* Lincolnwood, ILL.: NTC, 1999. ISBN 844257168

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Hayakawa, S.I. *Language in Thought and Action*, 4th ed. New York: Harcourt Brace Jovanich, Inc., 1978. ISBN 0155501194.

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Smith, M. and S. Greenberg. *Everyday Creative Writing: panning for gold in the kitchen sink*. Chicago: NTC Publishing, 1996. ISBN 0844259004

Soutar-Hynes, M. and M. Wood. *The Writer Within: dialogue and discovery*. Toronto: Harcourt-Brace Jovanovich, 1989. ISBN 077471266X

Van Itallie, Jean-Claude. *The Playwright's Workbook*. New York: Applause Books, 1997. ISBN 1557833028

Welty, Eudora. *One Writer's Beginnings*. New York: Warner Books, 1983. ISBN 0446343013

Zinsser, W. *On Writing Well: the classic guide to writing non fiction*, 6th ed. New York: Harper Collins, 1998. ISBN 0965647625

Web Resources

Art of Writing – http://www.artofwritingzine.com/

Barteleby's Quotations – http://www.bartleby.com

English Language Arts Network – http://www.elan.on.ca/

League of Canadian Poets – http://www.poets.ca

Voice of the Shuttle – http://vos.ucsb.edu/

Writer's Digest – http://www.writersdigest.com

Writer's Guild of Canada – http://www.writersguildofcanada.com/

Writers in Electronic Residence Cool Tools Online – http://edu.yorku.ca/~WIER/WIERtools.html

OSS Considerations

The Writer's Craft course provides many unique opportunities to create links with the community. Local writing guilds, local writers, contests, and organizations provide meaningful connections for students in order to demonstrate the many personal and professional purposes for writing. Similarly, students may find wide avenues for publishing their work locally and within the wider writing community.
This course may count as an optional credit or additional compulsory credit for diploma purposes.

Appendix 0.1

Welcome To The Writer's Craft

Writing is both an art and a science, both a logical and a creative act. Writing is hard work. But writing is also deeply rewarding and is important for thinking, learning, communicating, and creating. Below are quotes from a few famous writers about the act of writing. Which one is closest to your own experience with writing?

"When I'm not writing, I don't think." /E.L. Doctorow

"Words are loaded pistols." /Jean-Paul Sartre

"The wastepaper basket is the writer's best friend." /Isaac Bashevis Singer

"The poet is a liar who always speaks the truth." /Jean Cocteau

"Writing…keeps me from believing everything I read." /Gloria Steinem

"It's not wise to violate the rules until you know how to observe them." /T.S. Eliot

"If…it makes my whole body so cold no fire can warm me. I know that is poetry." /Emily Dickinson

The Writer's Craft Classroom

The writer's craft classroom works on the concept of guild or craft community. If you are unfamiliar with the term "guild", you should take a few moments and look the term up in a dictionary or discuss it with a friend. When you join a guild or a craft community, you come to that community prepared to present your work in progress, to collaborate with other workers in the craft, to discuss, to challenge, to refine, and to assess your own work in order to make it exceptional. As your teacher, I will work as your coach and guide; but you will also learn a great deal from your classmates, and you will act as a support and encourager to them as they work on their own skills. You will write regularly, you will read widely, and you will share with a partner, in small groups, and in the class. Sometimes, you will work on common, assigned topics. Other times, you will explore your own fields of interest. Some of you will be particularly interested in creative writing; others will have chosen this course in order to pursue a career in journalism or technical writing after graduation. All of you will have come to this course with specific skills and experiences which will enrich the writers' craft community.

In-class time will be set aside for individual and small group writing, conferencing, and independent study. This workshop approach may be somewhat different from what you are used to in other courses. At times, you may find that you are working on something very different from someone else in your writing group. You will need to exercise good independent work skills and time management skills. You will need to come to class prepared to participate in small group and whole-class writers' discussions. You may be asked to comment on someone else's work in a genre with which you have had little experience. This is good. I will work as your teacher, coach, and writer's guide. You can count on me for assistance and specific support throughout the course. Your classmates will count on you to bring your own skills and writer's "voice" to the craft community. A rich and rewarding experience for all of us will result.

Appendix 0.1 (Continued)

A Personal Writing Inventory

For your introductory assignment, please complete the following personal writing inventory and be prepared to share your responses with a partner.

5 – Strongly Agree
4 – Agree
3 – Sometimes/Not Sure
2 – Mildly Agree
1 – Strongly Disagree

1. _____I only write when I have to.
2. _____I only feel comfortable when other people won't see my writing.
3. _____When I have to write, I find I have too much to say.
4. _____I prefer solitude when I write.
5. _____I have difficulty selecting a topic.
6. _____I write to relieve stress.
7. _____I like to show my writing to others.
8. _____I only like to write certain things, e.g., poetry, short stories, essays.
9. _____I would like to consider a career that involves writing.
10. _____I need regular encouragement to write.
11. _____I often write from my own experience.
12. _____I like to write about what I'm reading.
13. _____I like to keep the things I write.
14. _____I am confident in my ability to write.
15. _____I like to try new forms of writing.
16. _____I like to read online (hypertext, serial novels, online web writing).
17. _____I like to read.
18. _____I don't feel confident in my editing skills (grammar, spelling, punctuation).
19. _____I like to write things I never intend to show to anybody.
20. _____I find that writing helps me to think more clearly.

Appendix 0.2

Keeping a Writer's Journal

Most professional writers keep writer's journals. Some report that they keep them by their bedsides so that they can scribble down ideas from dreams or thoughts from reading. Others force themselves to "free-write" every day. Others are professional eavesdroppers; they collect snatches of conversations and ideas from others which attract their attention and which might help them later to create or develop character and situation.

The writer's journal is an important basic tool for your writing process. Your journal provides a place for you to record ideas, reflections, writing topics, and reactions to readings. You can collect scraps of overheard conversation, news clippings or photographs, items of interest or surprise, or ideas sparked by media or through conversations with other writers. In your journal, you can express your personal reactions, work out problems, and play with words and concepts discussed in class. Your journal is not a "place for perfection"; it is a "space" in which you can collect thoughts and use writing-as-thinking. Spelling and grammar do not "count" in your grade for a journal. Fluency and regular contributions are most important.

As the course progresses, sometimes you will select ideas to share with your writing partner, group, or class. Or, you may decide to develop ideas from your journal for more formal writing purposes. Some ideas, however, will remain "as they are"; you will not use them again. But all your ideas "count" because they are an important part of your personal growth and development as a reader, writer, and thinker.

What a journal is NOT

A journal is **not** a diary. A diary is entirely personal and private. It records an individual's responses and reflections to life events. Although many diaries have later become historical artifacts, a diary is not a written document to be shared.

A journal is **not** a notebook. A notebook is an academic summary of information. It records important learning, references, and reminders to be used for study purposes and for future learning.

A journal is **not** a work log. You may be asked to maintain a work log for reading records, independent studies, or portfolio assignments. A work log is an account of time or quantity of work. It works in much the same way as an employer's time sheet for employees.

A journal is a "middle ground" between a notebook and a diary. While it will contribute information ("idea bank", notes to yourself, text references or questions to yourself), it will also contain personal reflections and responses to a range of experiences going on in class.

Appendix 0.2 (Continued)

Evaluation of Your Journal

You are marked on honest thinking-through-writing, and thoughtful personal response. Write what you really think; if you change your mind on something, say so. That's what good thinkers do all the time. From time to time, I will ask you to "tag" your "choice entries" that you want me to read closely and offer responses and suggestions. Your journal will be given a mark periodically for the following criteria: Completeness (did you respond regularly as assigned and selected?) Development (does the journal length and development show thought reasonable for your age and grade level?) Insight (Does your journal show genuine thinking about the topics and reading discussed in class? Do you ask good questions? Do you make suggestions or extensions? Do you relate readings/discussion to relevant topics in life or in other literature? Do you THINK for yourself?) You will also be asked to provide self and peer assessment periodically throughout the course.

We will be discussing as a class what makes a "good" journal entry for this grade level and collaboratively developing clear criteria to guide you through your journal process. You may use one of a variety of different types of physical journal; the choice is yours. Just make sure you select something durable so that you will be able to keep your ideas and maintain your journal throughout your studies in this course.

Some Ideas to Get You Started

Try including these and other ideas to help you to develop a rich collection of writing sources:

- Memories from past events, a personal life "map";
- Plans for the future;
- Records of overheard conversation, observations, "great lines", images, or mind pictures;
- Quotations from reading, memorable phrases;
- Clippings of news events or striking photographs. Include questions or your own captions for later reference;
- Literature responses;
- Responses and reactions to film, music, television, reading, artwork, posters, and architecture or landscape;
- Reflections on your school, sports, job, or other daily activities;
- Metacognitive writing: thinking about the writing process, about problems and concerns related to writing, analyses of workshops and new learning strategies;
- "What if" questions, notes from interviews, lists of ideas, powerful vocabulary, phrases, talking to yourself, idea freewrites.

Appendix 0.3

Evaluation Rubric for the Magnum Opus

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Understanding of the themes and the content of the composition Knowledge of the conventions of the form chosen for the composition PWV.01, PW1.04, PW1.05, PW1.06	- demonstrates limited understanding of the themes and content - demonstrates limited knowledge of the conventions of form	- demonstrates some understanding of the themes and content - demonstrates some knowledge of the conventions of form	- demonstrates considerable understanding of the themes and content - demonstrates considerable knowledge of the conventions of form	- demonstrates an insightful understanding of the themes and content - demonstrates a thorough knowledge of the conventions of form
Thinking/Inquiry Synthesis of content, language, and form chosen for the composition PW1.07	- demonstrates a limited synthesis of content, language, and form	- demonstrates some synthesis of content, language, and form	- demonstrates considerable synthesis of content, language, and form	- demonstrates a thorough synthesis of content, language, and form
Communication Awareness of audience, voice and purpose PW1.08	- demonstrates a limited awareness of audience, voice, and purpose	- demonstrates some awareness of audience, voice, and purpose	- demonstrates considerable awareness of audience, voice, and purpose	- demonstrates a thorough awareness of audience, voice, and purpose
Application Evidence of writing process PW1.09, PW1.10 Conventions of standard/non-standard language PW1.09, PW1.10, PW2.01	- uses the writing process with limited competence - uses language conventions with limited accuracy, effectiveness, and appropriateness	- uses the writing process with moderate competence - uses language conventions with some accuracy, effectiveness, and appropriateness	- uses the writing process with considerable competence - uses language conventions with considerable accuracy, effectiveness, and appropriateness	- uses the writing process with a high degree of competence - uses language conventions with a high degree of accuracy, effectiveness, and appropriateness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this activity or assignment.

Coded Expectations, The Writer's Craft, Grade 12, University Preparation, EWC4U

Investigating the Writer's Craft

Overall Expectations

IWV.01 · analyse and assess how techniques, diction, voice, and style are used in a range of forms of writing to communicate effectively;

IWV.02 · demonstrate an understanding of how various writers think about and practise the craft of writing.

Specific Expectations

Analysing Models of Writing

IW1.01 – analyse a variety of forms of writing, including poems, personal essays, narratives, stories, plays, and specialized informational texts, to evaluate their effectiveness;

IW1.02 – describe the distinctive elements and conventions of a range of forms within specific genres (e.g., compare the conventions of different poetic forms, such as the sonnet and the dramatic monologue; explain the use of headings, table of contents, indexes, glossary, and appendices in a scientific report; analyse the content and journalistic style found in national, local, and community newspapers);

IW1.03 – assess the relationships among the ideas in a passage, its purpose and audience, and the writer's choices of techniques, diction, voice, and style (e.g., discuss the author's choice of voice and style to address a business-related issue in a persuasive article; assess the use of specialized vocabulary, plain-language style, and illustrations in informational texts for a general audience; evaluate the extent to which style and structure influence the content of a literary work for an independent study project).

Understanding the Writer's Craft

IW2.01 – analyse interviews with and articles by a variety of writers about the craft and practice of writing to increase knowledge of the techniques, skills, and processes of writing;

IW2.02 – analyse selected works and articles by writers from around the world to assess their practices and beliefs about writing;

IW2.03 – conduct research to learn about a variety of careers in writing and communications and the skills needed to pursue them (e.g., contact authors and publishers electronically; submit writing for assessment on the Internet; research writers' trade magazines for publication opportunities; interview professional writers in a variety of specialized fields).

Practising the Writer's Craft

Overall Expectations

PWV.01 · produce writing for a range of purposes and audiences with an emphasis on well-developed content and the effective use of appropriate forms, techniques, diction, voice, and style;

PWV.02 · assess the effectiveness of their own and others' written work.

Specific Expectations

Producing Effective Writing

PW1.01 – write frequently to develop and practise writing skills, including incorporating vivid words and phrases, expressing ideas precisely, and experimenting with diction, syntax, sentence patterns, imagery, voice, and style, and maintain a portfolio containing their writing experiments throughout the course;

PW1.02 – write frequently for various purposes, including exploring ideas, feelings, and experiences; responding to the writing of others; and making inferences about the craft of writing (e.g., regularly compare their written explorations to identify imaginative approaches and to improve written work);

PW1.03 – write on both assigned topics and topics of their choice, with and without time constraints, for various purposes and audiences (e.g., produce a 200-word account of an incident as an in-class assignment; write a sonnet on a theme of their choice; write a 600-word personal human-interest essay for submission to a newspaper);

PW1.04 – produce written work for various purposes and audiences, including a major creative or analytical independent study paper, with emphasis on at least three forms selected from the following: poems, novels, stories, plays, media scripts, critical reviews, essays, opinion pieces, and reports;

PW1.05 – use information and ideas generated by research, discussion, reflection, reading, viewing, and exploratory writing to develop the content of written work;

PW1.06 – use an inquiry process to elaborate and refine the content of written work by reviewing what is already known, posing inquiry questions, analysing information, making inferences, thinking divergently, and testing hypotheses;

PW1.07 – organize information and ideas effectively to suit the form, purpose for writing, and intended audience;

PW1.08 – select appropriate techniques, diction, voice, and style and use them effectively to communicate ideas and experiences (e.g., use a reflective tone in an ode; use analogy to explain a complex idea in an essay or report; use a personal voice and style to write narratives based on personal knowledge and experience; use an interior monologue or stream-of-consciousness style to reveal character; use an authoritative voice in a critical review; consciously and consistently use anti-discriminatory and inclusive language);

PW1.09 – revise drafts to produce effective written work by refining content, form, technique, diction, voice, and style;

PW1.10 – edit and proofread written work, applying correctly the grammar, usage, spelling, and punctuation conventions specified for the compulsory Grade 12 University Preparation English course;

PW1.11 – produce thoughtful, effective publications and prepare them for distribution to wider audiences (e.g., apply desktop publishing techniques to enhance text for a school publication, using columns, graphics, pictures, design, colour, and borders; submit work to writing contests and celebrations; publish a poem or short story on an appropriate Internet website; format a major piece of original writing as an independent study project);

PW1.12 – use group skills effectively during the production of written work (e.g., participate in collaborative writing projects; share responses to works in progress).

Assessing Their Own and Others' Written Work

PW2.01 – assess the creative choices made in producing their written work (e.g., the choice of content, form, techniques, diction, voice, and style in relation to the purpose and audience);

PW2.02 – assess the content, organization, style, and impact of drafts and final versions of informational and literary written work produced by peers, providing objective and constructive suggestions (e.g., discuss in a group the content and impact of a narrative; work with a partner to identify strengths and weaknesses in a draft of a poem; participate in a peer conference to provide feedback on a script in progress; assess the organization of the argument in an editorial; develop criteria to assess various forms of writing);

PW2.03 – demonstrate an understanding of the writing skills and knowledge required for success in various university programs and careers (e.g., use guest speakers, field trips, interviews, and print and electronic resources to investigate the types of writing required in university programs; research and report on the opportunities for publication for particular forms of writing; set goals for personal improvement in writing);

PW2.04 – use group skills effectively during the assessment of written work (e.g., make critical and constructive suggestions for revision; use feedback to improve their own and peers' writing).

Unit 5: Writing for Specialized Audiences

Time: 20 hours

Unit Description

A variety of writing tasks include both assigned and student-selected topics for a range of specialized audiences including academic, business/technical, and creative communities. Particular attention is paid to the application of research in careers in writing and publishing. The written speech and its related conventions as well as the conventions for a business or technical audience are also examined. Students investigate emerging conventions of web-based writing, and work in collaborative groups to investigate the writing of one emerging writer or form, e.g., the hypertext novel. Students prepare a variety of writing tasks in draft form. Through teacher and peer conferencing, students select one of the writing pieces from this unit to submit in final polished form as a culminating activity.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
5.1 Writing for Writers	3 hours	IW2.01 IW2.02 PW1.02 PW1.06 PW1.07	Knowledge/Understanding Thinking/Inquiry Communication Application	Based on prior research/investigation, students write a short essay or article for novice writers outlining "key advice" for the field.
5.2 Writing for Business	5 hours	PW1.07 PW1.11 PW1.12	Knowledge/Understanding Thinking/Inquiry Communication Application	Students design a business proposal to attract potential investors for new equipment for the school.
5.3 Writing for the Listener	3 hours	IW1.02 PWV.01 PW1.01 PW1.10	Knowledge/Understanding Thinking/Inquiry Communication Application	Students write a speech on a social issue.
5.4 Writing for the Cyber Eye	4 hours	PW1.05 PW1.12 IW1.01	Knowledge/Understanding Thinking/Inquiry Communication Application	Students, in groups, develop an evaluation criteria and assess a website.
5.5 Writing for the Radical Eye	5 hours	PW1.02 PW1.12 IW1.01 IW1.02	Knowledge/Understanding Thinking/Inquiry Communication Application	In groups, students investigate the work of one non-traditional author, either in print or in a web-based environment; the groups "jigsaw" report results of inquiry.

Activity 5.1: Writing for Writers

Time: 3 hours

Description

As a writing community, writers often provide support, ideas, and strategies for other writers. In this activity, students explore the role of writer as mentor for other writers. In small groups, students read various essays and excerpts by writers on the practice and craft of writing and discuss the key themes and advice presented in the piece with the whole class. Students write a short essay or article, suitable for novice writers, outlining "key advice" for the field.

Strand(s) & Learning Expectations

Strand(s): Investigating the Writer's Craft, Practising the Writer's Craft

Learning Expectations

IW2.01 - summarise interviews with and articles by a variety of writers about the craft and practice of writing to increase knowledge of the technique, skills and process of writing;
IW2.02 - analyse selected works and articles by writers from around the world to compare their practices and beliefs about writing;
PW1.02 - use information and ideas generated from research, discussion, reading, viewing and exploratory writing to develop the content of written work;
PW1.06 - select appropriate techniques, vocabulary, voice and style and use them effectively to communicate ideas and experiences;
PW1.07 - edit written work by revising drafts to refine content, form, technique, vocabulary, voice and style.

Prior Knowledge & Skills

- Students should have some familiarity with expository writing.
- Students should be able to describe the stages of the writing process.
- Students should have experience writing for a variety of audiences.

Planning Notes

- As an introduction for this activity, the teacher may wish to invite a local writer, or a number of different writers from various fields, e.g., advertiser, copywriter, researcher, clergy, lawyer, journalist, communications officer, technical writer, to discuss the role of writing in their lives and work. Possible areas of focus might include: what it means to be a writer, the writing process as they see it, and the demands of writing for a public audience.

Teaching/Learning Strategies

1. In their writer's journal, students respond to how the speaker (or one of the speakers) has impacted their views on writing.
2. Divide the class into groups of four students. Give each student in the home group a different essay or an excerpt discussing the craft and practice of writing. Suggested readings might include passages from Timothy Findley's *Inside Memory*, Ursula LeGuin's *Steering the Craft*, Stephen King's *On Writing*, and Tillie Olsen's *Silences*. Direct the students to read the piece individually and to highlight key pieces of advice provided by the author. Once the students have read the piece, they should form "expert" groups who have all read the same excerpt.

In these expert groups, students discuss the following questions:

- Who was the writer's intended audience? Provide examples to support your opinion.
- What were the writer's key suggestions or pieces of advice about writing?
- Do you agree with the writer's suggestions? Explain.
- Do the writer and the passage encourage you to become a writer? Explain.
- Following the discussion with their expert group, students should return to their home groups to share their findings. The teacher may wish to have students summarize and consolidate the advice given by the writers using a graphic organizer.

3. In order to develop an understanding of what novice writers already know about writing, students should interview two people who enjoy writing about their views on writing using questions such as: "What is writing?", "What steps do you follow when you write?", "If you could ask a professional writer three questions about writing, what would those questions be?"
4. Individually, direct the students to brainstorm quickly a number of responses to the prompt: "What I've learned about writing in this course…" Students share their responses in partners.
5. Students then create a draft article or essay on one aspect of writing for novice writers. Students share their responses in a peer conference. The rubric (Appendix 5.1.1) could be used as a formative assessment tool for this conference. Students make notes in their writer's journal about possible changes they may make to their essay or article for a final version.

Assessment & Evaluation of Student Achievement

- The teacher may wish to make anecdotal observations of the students' ability to identify and discuss key issues from the articles on the craft of writing.
- Students should have the opportunity to conference with peers throughout the writing of their essay.
- Students may choose to revise and publish their essay and to share it with a selected audience.
- A rubric has been provided for the assessment of the essay (Appendix 5.1.1). The teacher may wish to use this rubric as a formative assessment, or students may use the rubric as a reflection tool for self-assessment, or as the basis for discussion in a peer conference.

Accommodations

- Some students may require additional support with the structure and stylistic elements of an article or essay. This support may take the form of a teacher-provided graphic organizer, a template, or guiding questions around which to frame the article.
- Students may be given extra time to complete the activity as appropriate.

Resources

Findley, T. *Inside Memory: Pages from a Writer's Notebook*. Toronto: Perennial Canada, 2000. ISBN 0006386199

King, S. *On Writing: A memoir of the craft*. New York: Pocket Books, 2001. ISBN 0671024256

LeGuin, U. *Steering the Craft: Exercises and discussion on story writing for the lone navigator or the mutinous crew*. Portland, OR: Eighth Mountain Press, 1998. ISBN 0933377460

Olsen, Tillie. *Silences*. New York: Delacorte Press/Seymour Lawrence, 1978. ISBN 0440079004

Appendices

Appendix 5.1.1 – The Craft and Practice of Writing Rubric

Activity 5.2: Writing for Business

Time: 5 hours

Description

Students, in collaborative groups, prepare business proposals for funding to purchase a specialized piece of equipment, e.g., computers, sports equipment, technical equipment, for use in the school. Each group's proposal has a different intended audience: the district school board, the student's council, community service groups and businesses.

Strand(s) & Expectations

Strand(s): Practising the Writer's Craft

Learning Expectations

PW1.11 - produce thoughtful, reflective publications and prepare them for distribution to wider audiences;

PW1.12 - use group skills effectively during the production of written work;

PW1.07 - produce effective written work by revising drafts to refine content, form, techniques, vocabulary, voice, and style.

Prior Knowledge & Skills

- Students should have previous experience with goal setting.
- Students should be familiar with the format, tone, and techniques of report writing.
- Students should be familiar with persuasive writing techniques.
- At this point in the course, it is expected that students will be very comfortable with the writing process and with electronic formatting of written assignments.

Planning Notes

- The teacher prepares in advance of the activity a brainstorming guide, the template for the proposal, the self-assessment checklist, and the evaluation rubric for the final product. A sample template and rubric have been provided in the appendices for this activity.
- The teacher gathers names of community service groups and businesses that would be suitable as intended audiences for the proposals.
- The teacher should ensure that each student has access to a computer to produce the final documents.
- Several days before beginning the activity, the teacher should gather information from the students about the section of the report they prefer to write. The teacher will use this information to form collaborative groups of at least five students each, taking care to accommodate and balance individual student's interests and abilities.
- As a homework assignment in anticipation of the writing the students will do for the proposal, the teacher could provide a resource for the students to review the techniques of persuasive writing.

Teaching/Learning Strategies

1. Have the students, in their assigned groups, identify for one another the areas for which they have indicated an interest. Each group's work begins with designating one member to be the project manager responsible for keeping discussion on task and collating the pages of the final product while other members should take responsibility for keeping notes during the brainstorming. Other members should be responsible for supervising crucial steps of editing and proofreading.

2. Once all members of the group have assumed duties, distribute to each student a copy of the brainstorming guide and assign each group a different intended audience for their written proposal. Informally assess each student's participation in the brainstorming process by moving from group to group as the class uses the guide to direct their discussion. Collect the notes from each group at the end of the discussion to ensure that these are available for the next stage of the activity.
3. Give each group one copy of the template for the proposal and direct students to focus on the section of the proposal for which they indicated an interest. Their task is to draft the content for that section. All students in the group should contribute to the summary and conclusion.
4. Review with the whole class the techniques of persuasive writing. Collect the draft work from each student in the class and assess the writing for clarity of language, persuasiveness, and completeness.
5. The students word process the draft versions of their sections. All students then bring their drafts back to their group, and the project manager reads the proposals aloud. The members designated to supervise the editing process take suggestions from the group for achieving unity and coherence. At this stage, each group should determine the actual titles for the proposal sections according to its intended audience.
6. While the editors make the changes to the final drafts, the other members of the group draft the summary and the conclusion and design the cover. The group members then incorporate the editorial changes into their drafts and print final copies.
7. Students who have few changes in their work prepare good copies of the cover, the summary, and the conclusion. The project manager collates the final copies of each section from the writers and submits the proposal for teacher evaluation. Each student completes the self-assessment checklist.
8. The teacher redistributes the finished proposals so that the groups assess one another's proposals according to the rubric. Each student individually writes an analysis of the proposal under evaluation, giving an individual decision to grant or deny the request for funding. Each student should provide justification for this decision. The teacher evaluates each student's analysis for logical reasoning, clarity of expression, and credibility.

Assessment & Evaluation of Student Achievement

- Formative teacher assessment of each student's group work and draft version
- Group assessment of final product by students
- Self-assessment for the Business Proposal (Appendix 5.2.2)
- Peer-assessment Rubric for the Business Proposal (Appendix 5.2.3)
- Teacher evaluation of students' analysis of proposals

Accommodations

The teacher may provide voice-activated word processing, voice recording equipment or a scribe where appropriate to allow all students to engage in the discussion and produce the final work.

Resources

Careers Solutions Training Group. *Writing in the Workplace*. Cincinnati: South-Western Educational Publishing, 2000. ISBN 05380690186

Clark, Lyn. *Business English and Communication*. Toronto: McGraw-Hill Ryerson, 2000. ISBN 0075517760

Geffner, Andrea. *Business English*. New York: Barron's, 1998. ISBN 0764102788

Guffrey, Mary Ellen and Patricia Burke. *Canadian Business English*. Toronto: ITP Nelson, 1999. ISBN 0176166262

Appendices

Appendix 5.2.1 – Business Proposal Template
Appendix 5.2.2 – Self-Assessment for the Business Proposal
Appendix 5.2.3 – Peer-Assessment Rubric for the Business Proposal

Activity 5.3: Writing for the Listener

Time: 3 hours

Description

This activity allows students to explore the conventions of speech writing. Students investigate the writing techniques that are unique and particularly effective for writing that is intended for oral delivery. Students choose a current social issue, identify a relevant target audience and write a speech that addresses the controversial nature of the topic.

Strand(s) & Learning Expectations

Strand(s): Investigating the Writer's Craft, Practicing the Writer's Craft

Learning Expectations

IW1.02 - describe the distinctive elements and conventions of a variety of forms within specific genres;
PWV.01 - produce informational and literary writing for a variety of purposes and audiences, independently and collaboratively, with an emphasis on developing substantial content and using appropriate forms techniques, vocabulary, voice, and style;
PW1.01 - write regularly for various purposes, including to explore ideas, feelings and experiences; incorporating interesting words and phrases; respond to the writing of others; assess their own work; experiment with different choices of vocabulary, phrasing, sentence patterns, imagery, and style; discuss writing with peers;
PW1.10 - use group skills effectively to produce written work.

Prior Knowledge & Skills

- Students should be familiar with the techniques of effective oral communication.
- Students should have an understanding of how to use a variety of organizational patterns in written communication.
- Students should be familiar with the elements of persuasion and rhetorical devices.

Planning Notes

- The teacher should collect speeches, in print or video format, before starting this activity with the class.
- The focus of this activity has been structured to reflect the time allotted. The teacher may choose to expand this activity to include the analysis and writing of speeches for a wider range of purposes, e.g., political campaigns, motivational speeches, fundraising events, personal recognition.
- The Course Profile for English Presentation Skills, Grade 11 has many valuable resources to support this activity.

Teaching/Learning Strategies

1. Students use the prompt below to write a short response in their writer's journals.
   Making a Difference – If you could devote your life to one political or social cause what would it be? Explain your choice. How would you help to support this cause?
2. Divide the class into groups of four. Distribute a piece of chart paper to each group. Have the students divide the paper into four boxes with the title "Speech Writing" in the middle of the page. Each student will use one box to answer the following question: Why do we write speeches? Once students have completed their answer, they rotate the page so that they can read another student's answer and add to the response. Students then answer the second question in the same box: When do we hear speeches in our daily lives? Students then rotate the page one more time and answer the following question: How do the techniques of speech writing differ from other forms that are intended for written publication only? Students rotate the page one last time to add comments to any of the responses in the final box. Students should then discuss each other's responses in small groups and as a whole class.
3. Distribute a speech to each group of students. Possible speeches might include: Justin Trudeau's eulogy to his father "A Son's Goodbye," Martin Luther King Junior's "I Have a Dream" and Winston Churchill "We Shall Fight on the Beaches." Students analyse their speech using the Speech Analysis Form provided (Appendix 5.3.1). Alternatively, this could be done as a whole class with a series of speeches, such as current political addresses, clips from videos, historical speeches, on videotape. In this case, students would watch all of the clips and then do a comparative analysis of two of the speeches in small groups. Students may benefit from a class discussion of effective media/visual techniques and the roles of various media in a presentation.
4. Discuss with students the significance and role of speeches which are used to inspire or call others to action, e.g., political speeches, speeches which address a social issue. Students choose a social issue that is personally significant. Based on the topic selected, students identify a suitable target audience for this speech. Students draft a speech to this target group.
5. Once students have drafted their speech, they share their work in small groups. The groups may provide formative feedback using a rubric. Alternatively, groups may be asked to provide personal reactions and suggestions for improvement interactively through oral discussion in their groups.
6. Students may choose to polish the speech and prepare it for summative assessment by the teacher.

Assessment & Evaluation of Student Achievement

- Formative assessment of the speech by peers
- Formative assessment of the group's speech analysis
- Formative or summative assessment of the speech by the teacher using a rubric

Accommodations

- The teacher may wish to have the students videotape their speeches and share them with the whole class or small groups for peer review.
- Students may choose to prepare a presentation with visuals. In this case, presentation software such as PowerPoint could be used to enhance their presentation through the use of graphics, data, and visuals.

Resources

CBC – http://www.cbc.ca/news/indepth/trudeau/justin.html
This website contains the text of Justin Trudeau's eulogy to his father.

PGNY – http://www.ny.com/holiday/mlk.html
This site provides links to Martin Luther King Junior's "I Have a Dream" speech.

Speech Tips – http:// www.speechtips.com
This site has some useful tips for beginning speech writers.

Winston Churchill Homepage – http://www.winstonchurchill.org/
Several of Winston Churchill's speeches can be accessed through this site.

Appendices

Appendix 5.3.1 – Speech Analysis Form

Activity 5.4: Writing for the Cyber Eye

Time: 4 hours

Description

Students work first in groups, then on their own, to analyse and assess the quality of a website related to personal or professional writing. The website may target any relevant audience selected by the student: family writing, teachers/instructors, professional writing, writing for the cyber-public, e.g., an Internet novel, a hypertext story. Students should be encouraged to select a focus that they may use as reference for their major course project. Also, since students will be working in groups for the first component of the activity, the teacher may choose to organize groups by student interest: for instance, poetry group, novel group, writing for young people, careers in writing group, etc. In that way, each group can focus on an area of shared interest in order to establish criteria for the website assessment and then "share" individual website selections for mutual enrichment and contribution to ongoing independent writing projects.

Strand(s) & Learning Expectations:

Strand(s): Investigating the Writer's Craft, Practising the Writer's Craft

Learning Expectations

PW1.05 - use information and ideas generated by research, discussion, reflection reading, viewing, and exploratory writing to develop the content of written work;
PW1.12 - use group skills effectively during the production of written work (e.g., participate in collaborative writing projects, share responses to works in progress);
IWV.01 - analyse a variety of forms of writing, including poems, personal essays, narratives, stories, plays, and specialized informational texts, to evaluate their effectiveness.

Prior Knowledge & Skills

- Students should have some familiarity with basic Internet search functions, including using multiple search engines for a subject search, using "help" features of a given search engine, and employing Boolean operators to narrow all Internet search.

Planning Notes

- For students who are not familiar with basic Internet search functions, the teacher should provide instruction on basic Internet search strategies.
- Prior to the assignment of the activity task, allot class time for students to investigate a sampling of websites selected by the teacher. Using the Appendix 5.4.1, the class may work through a selected sample in order to understand what makes a quality website.
- Prior to beginning this activity, the teacher should review with students school and board policies and procedures with regard to appropriate Internet use.
- Students must submit the website (URL) to the teacher for approval prior to completing the assessment of the site.

Teaching/Learning Strategies

1. In groups, students identify criteria through which to assess the quality of a website. (Appendix 5.4.1)
2. In groups, students construct a checklist or scoring scale using the criteria identified.
3. Groups hand in one copy of the assessment tool to the teacher to be checked prior to the Internet search activity.
4. For students who are not familiar with basic Internet search functions, the teacher should provide instruction (either directly or through a guest visit by the computer teacher) on basic Internet search strategies. Provide time in class for students to compare search engines with their peers in order to consolidate understandings of a basic web search process.
5. Once students have selected two search engines and understand the basic rules for conducting a search on each, they should conduct a subject-specific search and select a website that they wish to assess.
6. Using the scoring scale constructed in their writing groups, each student should assess the selected website and summarize the findings. (The teacher may choose to provide a graphic organizer or outline page for this purpose.)
7. Once students have completed their website assessment, they should return to their writing groups and report their findings.
8. Writing groups can maintain the results of these findings in their working portfolios for future reference, in particular, this activity will support the ongoing work on the *Magnum Opus*. (Final Unit Task).
9. Individual students hand in a copy of their website assessment summary, along with the URL for the website to their teacher for assessment.

Accommodations

- Extension activities for highly technologically informed students may include a special-interest peer teaching seminar on a selected topic or an informative pamphlet or informational page to be used in Writer's Craft or other classes regarding assessing and evaluating websites.

Assessment & Evaluation of Student Achievement

- Teacher assessment of individual website assessment summary
- Informal self-assessment of search investigation process (In writer's notebook)

Resources

Evaluating Webpages, U.C. Berkeley Library
– http://www.lib.berkeley.edu/TeachingLib/Guides?Internet?Evaluate.html

ICYouSEE: A guide to critical thinking about what you see on the web, Ithaca College Library
– http://www.ithaca.edu/library/Training/hott.html

The Good, the Bad and The Ugly: or, Why It's a good idea to evaluate web sources, from New Mexico State University library – http://lib.nmsu.edu/instruction/evalcrit.html

Virtual Library - a general bibliography of current websites for teacher reference, including rubrics for evaluating websites can be found at WWW Virtual Library: Evaluating information sources – http://www.vuw.ac.nz/~agsmith/evaln/evaln/htm

University of Western Ontario Effective Writing Program – http://www.sdc.uwo.ca/writing/owl.html

Appendices

Appendix 5.4.1 – Assessing a Web Page: Student Assignment Sheet

Activity 5.5: Writing for the Radical Eye

Time: 5 hours

Description

This activity provides opportunities for imaginative and critical thinking through reading and analysis of some aspects of "postmodern" explorations of writing. If students have been introduced to a postmodernist critical stance in their literature studies, introductory discussion of the parameters of this topic may be fairly brief. However, if the ideas of postmodernism and postmodernist writing are fairly new to students, the teacher needs to set aside time to allow for some introductory activities in order to acquaint students with some foundational concepts and to check for understanding.

Strand(s) & Expectations

Strand(s): Investigating the Writer's Craft, Practicing the Writer's Craft

Learning Expectations

PW1.12 - use group skills effectively during the production of written work, e.g., participate in collaborative writing projects, share responses to works in progress;
PW1.02 - write frequently for various purposes, including exploring ideas, feelings, and experiences; responding to the writing of others; and making inferences about the craft of written explorations to identify imaginative approaches and to improve written work;
IW2.02 - analyse selected works and articles by writers from around the world to assess their practices and beliefs about writing;
IW1.01 - analyse and assess how techniques, diction, voice, and style are used in a range of forms of writing to communicate effectively.

Prior Knowledge & Skills

- Students, on their own, should be able to analyse a short passage to identify distinctive elements and conventions.
- Students should be able to assess the relationship among ideas in a passage and respond to those ideas from an individual response level.
- Students should be able to analyse and assess the effectiveness of selected techniques, diction, voice and style in conventional forms of writing.
- Students should have a basic understanding of postmodernist beginnings, e.g., prior exposure to the writing of an author such as James Joyce, T.S. Eliot, or Samuel Beckett.

Planning Notes

- Teachers of English need to remain aware of the ever-changing worlds of literacy and text. Conventions of literature such as the sequential narrative, conventional use of language, and English grammatical rules, and "print-only" text have been challenged and re-interpreted by writers in a variety of ways. The introduction of electronic technologies (with its own ever-expanding language) has challenged even concepts such as page, "margins", even left-to-right reading. This activity is intended to provide the teacher with the opportunity to explore some of the foundational concepts of these challenges and to give students the chance to apply their own knowledge and skills in the investigation of Writer's Craft to a range of modern and current texts. Particular attention should be paid to texts which have taken a radical or challenging look at traditional forms of writing.
- Since emerging literacies and hypertext literature should also be included in this section, the teacher may choose to integrate the expectations and content for Activities 5.4 and 5.5 of this unit as a single "current perspectives" cluster. This activity is not intended to be comprehensive, but should introduce students to a basic conceptual framework for postmodernism and to a few significant writers who have challenged conventional ideas of narrative, structure, text, and the role of the author in writing. For example, samples of work by Samuel Beckett, T.S. Eliot, Virginia Woolf, and James Joyce are often available in high schools. Authors such as Douglas Coupland, Jorge Luis Borges, Italo Calvino, William Gibson, and Salman Rushdie may be familiar to students. Authors such as Robert Kroetsch, George Bowering, and Phyllis Gotlieb have short works which can contribute to this activity and which are available in standard Canadian literature anthologies. For basic discussion purposes, the teacher should help students establish a context for reading, either through a limited library or web search of definitions of postmodernism or a brief seminar or presentation. Integration of examples from other disciplines (such as Andy Warhol's art, music by Stravinsky, Benjamin Britten, or John Cage, bill bissett) is encouraged. **Note:** Teachers should consult the board's list of approved texts for selections.
- **Note:** The term "postmodernism" is broadly used to describe a range of changes in literature, expanding rapidly in the latter half of the twentieth century. Those changes are often characterized in reading by experiments in narrative structure and style (beginning with such inventions as James Joyce's stream of consciousness writing or Samuel Beckett's theatre of the absurd). The text selection for this activity can be wide and varied. Plan for a range of student choices.
- Gender Issues: Early postmodernist writing and current hypertext e-literature tends to feature male authors. This issue will provide an opportunity for gender-issues awareness through class discussion.

Teaching/Learning Strategies

1. Through questioning, assess students' prior knowledge of postmodernism. Have they heard the term before? Can students make links through another discipline (revisionist history, art, music, dance)? A variety of strategies might be used in order to establish a common context for this activity, based on the teacher's interest or expertise; however, brief suggestions follow:
    - Show a sampling of Andy Warhol's work; compare it with samples of traditional pieces. Ask students to respond to the samples and imagine the reaction of every day art viewers and critics when Warhol first introduced his ideas.
    - Show a short film clip of the explosion of the atomic bomb, either from available documentary film text or from commercial film, e.g., *Fat Man and Little Boy*, 1989, Paramount, as per availability and school viewing rights. Ask students to consider what effects a single technological change has made on society.
    - Have students find definitions of postmodernism on the Internet or in print resources. In small groups or in pairs, students can consolidate varied definitions to arrive at a shared concept.

2. Provide a brief sample of early postmodernist text as available in the school, e.g., a short reading from *Portrait of the Artist as a Young Man* or from Samuel Beckett's *Waiting for Godot* to review the concept.
3. Students, in small groups or in pairs, can identify key "conventions" which are being challenged in these early experiments.
4. Using a T-chart and, if possible, using a web-based sample as reference, have students compare and contrast reading processes of conventional and electronic text, e.g., left-to-right text in print, "three-dimensional" reading processes for hyper-linked text on the web; use of print-for-meaning vs. use of graphics, symbols; introduction of new words and concepts as a result of electronic technologies.
5. Explain the small group research activity: "In your writing groups, you will select one option from those provided or choose an area for study and submit your idea for approval. Your group will read a small sampling from the topic selected and prepare a brief presentation in order to share your findings with other members of the class."

Options

- Read and prepare a summary presentation of a website article or essay outlining a brief history of postmodernism in literature.
- Read and respond to a web-based story or segment of a hypertext novel. (Website suggestions provided with this activity.)
- Analyse one selected short story which demonstrates features of postmodernist writing: for example, "A Short Story" by George Bowering in *The Oxford Book of Canadian Short Stories* Atwood & Weaver, ed.

Accommodations

- For enrichment or extension, students may wish to create an original work reflecting components under study.
- Students with strong technological interests and expertise may wish to work in a web-based format to experiment with hypertext writing.
- Links to other subject disciplines with regard to trends and changing concepts of literacy may provide extension opportunities.

Resources

Atwood, M. and R. Weaver, R, eds. *The Oxford Book of Canadian Short Stories in English*. Oxford, 1986. ISBN 019540565X

Beckett, Samuel. *Waiting for Godot*. New York: Wilshire Publications, 1987. ISBN 0802130348

December, John, ed. *Computer-Mediated Communication Magazine*. ISSN 1076-027X, January, 1999. vol 6, no. 1 – http://www.december.com/cmc/mag/current/toc.html

Eastgate Systems Inc. – http://www.eastgate.com/

Electronic Literature Organization - directory – http://directory.eliterature.org

Govier, Katherine. *The Immaculate Conception Photography Gallery and Other Stories*. Toronto: Little, Brown, 1994. ISBN 316319848

Hay, Elizabeth. *Small Change*. Toronto: McClelland and Stewart, 1997. ISBN 088984187X

Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Wordsworth Editions, 1998. ISBN 1853260061

Joyce, Michael in "*serious hypertext*", Eastgate Systems, Inc.
– http://www.eastgate.com/people/Joyce.html

Schoemperlen, Diane. *Forms of Devotion: Stories and Pictures*. Toronto: Harper Collins, 1998. ISBN 0002245663

Appendix 5.1.1

The Craft and Practice of Writing Rubric

(to be used for formative assessment or self/peer assessment)

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level (80-100%)
Knowledge/ Understanding Understanding of the writing process PW1.09 PW1.10 Understanding of the use of appropriate stylistic devices	- demonstrates limited understanding of the writing process - uses stylistic devices to enhance meaning with limited effectiveness	- demonstrates some understanding of the writing process - uses stylistic devices to enhance meaning with some effectiveness	- demonstrates a considerable understanding of the writing process - uses stylistic devices to enhance meaning with considerable effectiveness	- demonstrates a thorough understanding of the writing process - uses stylistic devices to enhance meaning with a high degree of effectiveness
Thinking/Inquiry Ability to synthesize and analyse	- demonstrates limited analysis and synthesis	- demonstrates some analysis and synthesis	- demonstrates a considerable degree of analysis and synthesis	- demonstrates a high degree of analysis and synthesis
Communication Understanding of audience and purpose	- demonstrates a limited sense of audience and purpose through selection of content, style, and tone for the essay	- demonstrates some sense of audience and purpose through selection of content, style, and tone for the essay	- demonstrates a clear sense of audience and purpose through selection of content, style, and tone for the essay	- demonstrates a strong sense of audience and purpose through selection of content, style, and tone for the essay
Application Application of the writing process	- makes revision suggestions to clarify content and meaning through proposed changes to organization, voice, style, and tone with limited effectiveness	- makes revision suggestions to clarify content and meaning through proposed changes to organization, voice, style, and tone with some effectiveness	- makes revision suggestions to clarify content and meaning through proposed changes to organization, voice, style, and tone with considerable effectiveness	- makes revision suggestions to clarify content and meaning through proposed changes to organization, voice, style, and tone with a high degree of effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this activity or assignment.

Appendix 5.2.1

Business Proposal Template

COVER (Give the title of the proposal, the names of the group making the proposal, the starting date of the project.)

SUMMARY (Provide a one-paragraph summary of the key points of the proposal, including the request.)

PROJECT DESCRIPTION (Define and describe ideas, vision, purposes, and goals.)

STATEMENT OF NEED (Outline the need that this project would satisfy; justify the plans.)

METHODS AND ORGANIZATION (Outline the steps for putting the plan into action; describe how the plan will continue over time.)

BENEFITS AND ADVANTAGES (Address these from the points of view both of the requesting group and the granting group.)

FINANCIAL INFORMATION (Propose budget that includes materials, advertising, distribution, and unanticipated costs.)

CONCLUDING STATEMENT (Look to potential future use of the project. Describe anticipated outcomes for the project.)

Appendix 5.2.2

Self-Assessment for the Business Proposal

Planning

1. My responsibilities in the group were to _____
   _____
   _____
   _____

   My work in this area was satisfactory/unsatisfactory because _____
   _____
   _____
   _____

Writing

2. I contributed to the brainstorming for the proposal when I _____
   _____
   _____
   _____

3. My work in drafting/editing the section of the proposal assigned to me was satisfactory/unsatisfactory because _____
   _____
   _____
   _____

Polishing

4. I contributed to the summary/the conclusion/the cover/the design/the final copy by _____
   _____
   _____
   _____

   My work in this area was satisfactory/unsatisfactory because _____
   _____
   _____
   _____

Appendix 5.2.3

Peer Assessment Rubric for the Business Proposal

Criteria	Level (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Knowledge of techniques of persuasive writing	- demonstrates limited knowledge of techniques	- demonstrates some knowledge of techniques	- demonstrates considerable knowledge of techniques	- demonstrates a thorough and insightful knowledge of techniques
Understanding of business plan proposal structure PW1.07	- demonstrates limited understanding of business plan structure	- demonstrates some understanding of business plan structure	- demonstrates considerable understanding of business plan structure	- demonstrates a through and insightful understanding of business plan structure
Thinking/Inquiry Evidence of logical and coherent reasoning PW1.11, PW1.12	- uses organizational progression with limited effectiveness	- uses organizational progression with some effectiveness	- uses organizational progression with considerable effectiveness	- uses highly effective organizational structure toward a case
Communication Awareness of audience, voice, and purpose PW1.07	- uses a positive tone and awareness of purpose to a limited degree	- uses a positive tone and awareness of purpose to a moderate degree	- uses a positive tone and awareness of purpose with considerable clarity	- uses a positive tone and awareness of purpose with a high degree of clarity and confidence
Application Conventions of Language	- uses the required language conventions with limited accuracy and effectiveness	- uses the required language conventions with some accuracy and effectiveness	- uses the required language conventions with considerable accuracy and effectiveness	- uses the required language conventions with a high degree of accuracy and effectiveness
Evidence of editing and proofreading PW1.07	- edits and proofreads with limited effectiveness	- edits and proofreads with some effectiveness	- edits and proofreads with considerable effectiveness	- edits and proofreads with a high degree of effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this activity or assignment.

Appendix 5.3.1

Speech Analysis Form

Purpose and Audience

- What is the author's purpose for the speech?
- Who is the author's audience?

Content

- What is the author's key message?
- How effectively does the writer's content support his/her audience and purpose?
- What specific examples or anecdotes are particularly compelling as a reader/listener?

Style and Tone

- What is the overall tone of the speech?
- How effectively does this tone support the author's purpose?
- What figures of speech and stylistic devices are used: to convey meaning, to illustrate central ideas, or to appeal to the nature of the intended audience?

Structure

- How does the author draw in his/her listeners?
- How does the author structure the speech?
- How are transitions made between various parts or ideas in the speech?
- How effectively does the speech's conclusion capture the essence of the speech?

Appendix 5.4.1

Assessing a Webpage

Student Assignment Sheet

Instructions: Before you set out to assess a Writer's Craft website, you need to establish criteria for judging that site. In your writer's group, use the following guiding questions to help you determine criteria for judging the website. Then, on your own, you will be asked to:

a) select a website related to writing and the Writer's Craft **AND**
b) evaluate that website using the criteria you've established in your groups.

When you are finished your investigation, you will return to your writer's group and present your website evaluation. Your group will peer-assess your presentation and will add your website resource to their working portfolio as a reference source for further study.

1. Trustworthiness

A website can be attractive and interesting, but if it doesn't provide information that is true and worthwhile it's a waste of web surfer time.

- How will you "check references" on your website? What constitutes a well-referenced website?
- How will you screen the site for bias?
- How will you judge the expected accuracy of the information on this site?

2. Clarity/Organization

- What criteria will you use to judge the organization/layout of the website?
- What do you expect to see on the home page? What navigational tools do you expect to see?
- What general rules will you establish by which to judge the quality of the layout and placement of text, graphics, photos, or hot links on the site?

3. Usefulness

A website needs to be user-friendly. That means that it needs to recognize its target audience and structure its components/information to meet the needs and interests of the target readers.

- What criteria will help you to judge a website as "less useful"? For example what criteria would measure both a young people's website and an academic website?
- What makes a website more or less user-friendly?
- How will you judge the "match" between site and intended user?

NOTE TO GROUPS: When you are finished setting out your evaluation criteria, construct a checklist or scoring scale to use when you "go surfing." Be sure to provide a copy of your assessment tool to your teacher before you begin your web search.